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THE ONE WITH THE GREEN EYES EYES BY ANGLADA- CAMARASA

IN the loan collection in Gallery I is to be found the painting "La de los ojos verdes," by the Spanish artist Hermen Anglada-Camarasa, illustrated on this page. With the exception of a painting in the Hispanic Museum in New York, this is the only painting by this artist in this country as far as is known. Unfortunately the works of this artist have never been exhibited in the United States. In Europe he is considered one of the leaders of the modern Spanish school, holding a position of equal importance with Sorolla and Zuloaga. In 1904 he received recognition in Paris, and from that time his works were acquired by the Luxembourg and the museums of London, Vienna, Munich, Moscow, Stockholm, and Buenos Aires. In 1911 he exhibited fifteen of his works in a special room at the international exhibition of Rome and was awarded the Grand Prix with Klimt and Munch.

"The one with the green eyes" is a typical example of his work. A merely superficial study of this canvas reveals immediately a personality totally different from Sorolla and Zuloaga, a temperament which did not respond to the realistic tradition in Spain, but rather turned to the sensuous and mystic which found its way into his land through the Moors. His strong feeling for the decorative both in composition and in ornamental details, such as is to be found in the shawl and fan in this picture, is also Oriental.

His birthright from the moderns was the painting of light, not the sunlight of Sorolla, but the night light of the boulevards—that peculiar artificial atmosphere in which pale-faced languorous women flit about. And his absorption in color led him to apply the re-discovered laws of the modern scientists and make an impasto of interlaced colors which would be unfading.

Anglada-Camarasa devoted himself to painting Parisian life in the first part of



THE ONE WITH THE GREEN EYES—
PAINTING BY ANGLADA-CAMARASA IN
LOAN COLLECTION IN GALLERY I

his career. Our picture shows his later interest in Spanish life. His "refined epicurism" may raise the question as to whether his art is the expression of a country "worn out and bloodless," as one critic holds, or whether our excessive regard for the moral has prevented his receiving the recognition due him.

NOTES

LECTURES—The first lecture in this season's course of Tuesday afternoon lectures will be given on October 3 by Professor Franck Louis Schoell on the subject of "French stained glass in the Middle Ages." On October 10 the same speaker will talk on "French stained glass in the Renaissance." Professor Schoell, who was visiting Professor in French at the University of Chicago last year, was educated at Cambridge and the Sorbonne.



CLAUS SLUTER — CAST
OF STATUE BY HENRY
BOUCHARD ACQUIRED BY
THE MUSEUM

connoisseur of early American painting and as trustee of the Brooklyn Institute of Arts and Sciences has been instrumental in building up this museum's important collection of early American art. His lecture will bring to light obscure painters of this period and will treat as well of the more popular men such as Stuart and Sully. Miss Stella Skinner, professor of Art at Northwestern University, who is well-known to Art Institute audiences, will speak on "The Gothic period in dwellings and furnishings" on October 31.

On October 6 Lorado Taft will commence his Friday afternoon course of lectures on "Modern sculpture" with the subject "Gothic sculpture in France." His subsequent lectures are given in the schedule on page 76.

ALUMNI ASSOCIATION — Members of the Alumni Association have the privilege of working from the draped model on Saturdays from 1 to 4 p. m. There is no charge; the only requisite for admission is a mem-

Some of the slides used in his lectures were taken by himself during a recent archaeological trip in France. On October 17 will occur one of the concerts given by members of the Chicago Symphony Orchestra at different times during the year. "Early American painters" will be the subject of John Hill Morgan's lecture on October 24. Mr. Morgan is a

bership ticket in the Alumni Association. This season's class began on September 30.

BENEFACTOR — The name of Clarence Buckingham has been added to the Art Institute's roll of Benefactors.

MUSEUM INSTRUCTION — The Museum Instruction Department will open its fall and winter season on October 2 with adult and children's weekly classes in art appreciation. In the adult classes the subjects covered will include architecture, interior decoration, Oriental art both of the Near and Far East, painting, ceramics, and current exhibitions. Special classes for those engaged during the week will be held on Saturday afternoons at 2:30 with Mrs. Hall and Miss Parker as instructors. Private lessons for the deaf will be given in the galleries. Class tickets for twelve lessons are \$4; private lessons, \$3 each. A complete program will be sent on request.

THE SCHOOL — The fall term of the School began the last week of September. The enrollment promises to be larger than last year, and additional rooms in the Institute building have been assigned to the School so that extra classes may be accommodated. The following instructors have spent the summer abroad, Leopold Seyffert, Albin Polasek, Ernst F. Detterer, and Howard K. Morse.

The summer session was well attended; classes were held in normal training, jewelry, modeling, perspective, life, lettering, and design. Juvenile classes held in the morning showed an increased attendance.

SUNDAY AFTERNOONS — On October 15 the regular Sunday afternoon concerts by the Art Institute Ensemble conducted by George Dasch will begin in Fullerton Hall. Concerts are given at 3 and 4:15 with an admission of fifteen cents.

Lorado Taft has again generously donated his services for free talks on sculpture at 5:30 in Fullerton Hall. These lectures will begin on October 15 and will follow along the lines of his lectures on "Modern sculpture" given on Friday afternoons.

SEPTEMBER EXHIBITIONS—During September the four casts of works by the contemporary French sculptor Henry Bouchard, the gift of the sculptor, were displayed in the east wing. These are "The Master Workman," "Claus Sluter," "Olivétan," and "Resignation." The casting was done through the Ella M. Schapper Fund.

From September 14 to 17 four cases of manikins and dolls from the Museum's collection were exhibited in Gunsaulus Hall for a meeting of the Alliance of Art and Industry and the Fashion Art League held at the Institute.

From September 16 to October 22 twenty quilts from the Emma B. Hodge Collection of Early American Quilts are being exhibited in Gunsaulus Hall.

MANUSCRIPT EXHIBITION—At the right is reproduced a page from the most valuable manuscript in the Museum's collection, a French *Biblia Pauperum* of the twelfth century containing fifty-eight illuminations. In this period, when few could read, Bibles consisted only of illustrations; the inscriptions found in this volume are of a later date. This manuscript is one of a group now on



PAGE FROM TWELFTH CENTURY POOR MAN'S BIBLE IN PERMANENT EXHIBITION OF MANUSCRIPTS IN PRINT ROOMS

display in the Print Rooms. It is planned to have some of the Museum's manuscripts constantly on display, changing the pages and the manuscripts from time to time.

EXHIBITIONS

OCTOBER 1922—JUNE 1923

September 19—October 22, inclusive—(1) Modern Austrian art. (2) The Arthur Jerome Eddy collection of modern paintings. (3) Loan exhibitions of paintings from the collections of Martin A. Ryerson, Charles L. Hutchinson, Mr. and Mrs. Chauncey McCormick, and Edward B. Butler. (4) Collection of European and Oriental art. (5) Classical sculpture lent by Joseph Brummer. (6) Paintings from the Friends of American Art and permanent collection.

September 16—October 22, inclusive—The Emma B. Hodge collection of early American quilts.

September 28—October 22, inclusive—Paintings by Carl Larwin.

October 1—November 15, inclusive—(1) Etchings and drawings by Jules De Bruycker.

(2) Selected group of drawings from the Leonora Hall Gurley Memorial Collection.

(3) Manuscripts from the Institute's Collection. (4) Etchings by D. Y. Cameron and James McBey from the Clarence Buckingham Collection.

November—(1) Oriental rugs lent by James F. Ballard. (2) Work by Joseph Pennell.

November 2—December 10, inclusive—Thirty-fifth Annual Exhibition of American Paintings and Sculpture.

November 2—19, inclusive—Thirtieth Annual Exhibition of the Atlan Ceramic Club.